Understanding Scotland Musically

Conference Programme

Two-day conference

20-21st October 2014.

Venue: The Research Beehive,

Newcastle University, UK.

http://www.musicalmeaning.com/home/conference

Monday 20th October 2014, The Research Beehive, Old Library Building, Newcastle University.

Time	Name	Paper Title
	Chair: Marie Saunders	
10am	Pat Ballantyne (University of Aberdeen)	'When did Highland dancing and bagpipe playing cease to be Scottish?'
10:30am	Phil Alexander (School of Oriental and African Studies)	'Salsa Celtica's Great Scottish Latin Adventure: an insider's view'
11am	Fiona MacKenzie (Independent)	"Where the Gaelic Arts and Non-Traditional Theatre Meet…A Song Discussion"
	BREAK 11:30-11:50am	
11:50am	Meghan McAvoy (University of Stirling)	'Slaying the Tartan Monster: Identity, Revivalism, and Radicalism in Recent Scottish Music'
12:20pm	Seán R. McLaughlin (University of the Highlands and Islands)	'Scottishness in Professionalised Scottish Folk Music'
12:50pm	Arnar Eggert Thoroddsen (University of Edinburgh)	'"Throw The 'R' Away": On "Scottishness" in modern Scottish music'
	LUNCH 1:20pm – 2pm	
	Chair: Morag Grant	
2pm	Gordon Ramsey (Queens University Belfast)	'The Ulster-Scots musical revival: The transformation of tradition 'O'er The Water'
2:30pm	Marie Saunders (City University London)	'Understanding Scotland differently: intergenerational musical reception amongst the London-Scottish diaspora.'
3pm	Daniel Milosavljevic (University of Otago)	The Mist Covered Mountains: Diasporic and Disparate Interpretations of Highland Piping.
3:30pm	Kirsty Kay (University of Glasgow)	'Folk Dance Revivals and Transitional National Identity in Scotland and Hungary: An East/West European Comparison.'
	BREAK 4pm – 4:20pm	
4:20pm	Stephe Harrop (Goldsmiths)	'"It Happens in Ballads": Ballad, Identity and Community in The Strange Undoing of Prudencia Hart'
4:50pm	Paula Sledzinska (University of Aberdeen)	'National Theatre of Scotland and the Negotiation of Contemporary 'Scottish' Identities: Textual and Musical Discourse in The Strange Undoing of Prudencia Hart'
5:20pm	Sarah Watts (Keele University)	'Screapadal' (performance practice presentation)

Tuesday 21st October 2014, The Research Beehive, Old Library Building, Newcastle University.

Time	Name	Paper Title
9:30am	Celia Pendlebury (University of Sheffield)	'Defining Scottish Traditional Dance Tunes: It's Not Just Simply a line across the Borders'
10am	Stuart Eydmann (University of Edinburgh)	'Nibbling round the edges'
10:30am	Morag Grant (Berlin)	'"Should auld acquaintance be forgot?" Scottish and global renderings of *Auld Lang Syne* in the late 20th and early 21st centuries'
11am	David McGuinness (University of Glasgow)	'The problem with "traditional"'
BREAK 11:30am - 11:50am		
11:50am	Gary West (University of Edinburgh)	*Keynote Presentation* 'Understanding Scotland Musically: Do we? Can we?'
LUNCH 12:50-1:50		
	Chair: Josh Dickson (RCS)	
1:50pm	Simon McKerrell (Newcastle University)	'Who understands Scotland musically?'
2:20pm	Jo Miller (University of Sheffield)	'Traditional music, community organisations and public funding: the case of Glasgow Fiddle Workshop'
2:50pm	David Francis (TRACS)	'Distillation or Dilution?: a Scottish cross-genre dialogue'
BREAK 3:20pm – 3:40pm		
	Chair: Karen McAulay	
3:40pm	Karen McAulay (Royal Conservatoire of Scotland)	'Wynds, Vennels and Dual Carriageways: the Changing Nature of Scottish Music'
4:10pm	Ronnie Gibson (University of Aberdeen)	'Performing Scottish Fiddle Music; or, The Historicity of Tradition'
4:40pm	Danni Glover (University of Ulster)	'This Machine Kills the Union: theorising the absence of music in Bishop Percy's ballads'
CONCLUDING REMARKS AND THANKS **Drinks party for all**		

Performance Practice Installation	
Rachael Hales (Newcastle University)	'Listening to the border: a sonic exploration of the construction and performance of identity in the Scottish borders.' (Performance practice installation)

Keynote presentation by Dr Gary West, (University of Edinburgh)

11:50am, Tuesday 21st October, 2014.

Title: 'Understanding Scotland Musically: Do we? Can we?'

Biography

Dr Gary West is a Senior Lecturer in Scottish Ethnology at the University of Edinburgh, with teaching and research interests in the process of tradition, revivalism, oral history and heritage. He is also a very active musician, having played in bands such as Ceolbeg and Clan Alba, as well as the innovative Vale of Atholl Pipe Band. He has toured in many parts of the world, has performed on around 30 CDs, and since 2002 has presented the weekly show, Pipeline, on BBC Radio Scotland. He is Chair of Traditional Arts and Culture Scotland (TRACS), and serves on the board of the national arts agency, Creative Scotland.

Notes for presenters

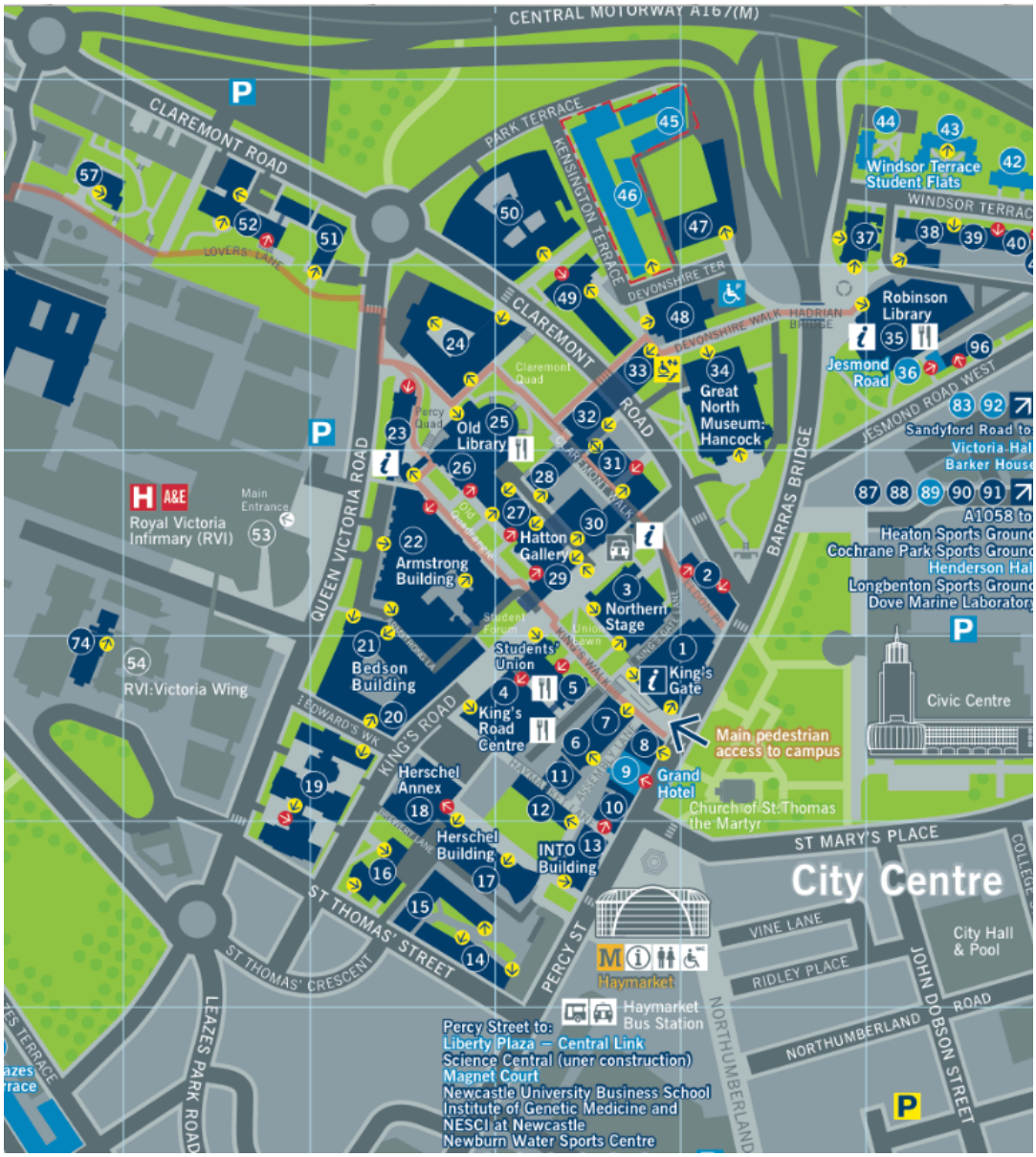
Given the number of papers, we will have to adhere strictly to time, so please prepare to present for no more than 20 minutes and we will allow 10 minutes questions per paper. This will allow us to run to reasonable time and we can carry on the conversations in the breaks and at lunchtime. Please respect other presenters and do not overrun. Your chair for the session will act as timekeeper and keep time for the session.

Wifi access will be available to all either via the *Eduroam* service, or via temporary access during the conference to the University's network.

Directions and travel

There is plenty information on travelling to Newcastle University available on the website including maps etc., available from this webpage:
http://www.ncl.ac.uk/conferenceteam/gettinghere.htm

The conference will be taking place in **The Research Beehive** which is approximately 5-10 minutes in a cab from Newcastle railway station and about 20-30 minutes on foot (http://www.ncl.ac.uk/res/resources/Office/Beehive/). The Research Beehive is situated in The **Old Library Building** which is just off Queen Victoria Road (see detailed directions below). The **nearest metro** station to the Beehive is **Haymarket**. There is a good quality map of campus showing the Old Library Building (no. 26) here and shown below:
http://www.ncl.ac.uk/about/visit/printablemaps/map-campus.htm



For any other maps and more travel information please see the University webpages at: http://www.ncl.ac.uk/about/visit/

Travelling to The Research Beehive at Newcastle University

By Train

Newcastle's Central Station is on the east coast main line, 3-4 hours from London and 1.5 hours from Edinburgh. When you arrive at Central, you can take a taxi from the rank at the station entrance (approx £5 to the University – ask for Haymarket), walk (approx 15 mins) or take the Metro.

Metro from Central Station to Newcastle University

Within Central station, follow the “M” signs down into the Metro and buy a ticket for one zone. Follow signs for “Airport” or “St James (via the Coast)” – this line branches eventually but not before **Haymarket** which is the stop for the University. Leave the train at Haymarket station.

Navigating to the Research Beehive

On leaving Haymarket Metro station (head for the exit where you see a corner branch of TSB), cross over the road (facing the church) and follow the pavement round to the left and cross the road(s) until you are facing “Campus Coffee”. Continue straight up along the paved, area (Kings Walk), up the steps, straight on between the Student Union Building on your left and The Northern Stage on your right. Go through the arch and continue up the Quadrangle (Victorian red brick buildings on both sides). Branch right at the end of this paved area through a narrow gap, down some short stairs on your immediate right and the entrance to the Old Library Building is on your right. Go in to the building turn left, through the doors and immediately up the staircase on the left hand side, you will find you are in the foyer for the Research Beehive.

Metro from Airport to Newcastle University

Follow signs within the airport for "Metro". On your way out of the building you will pass the metro ticket machines - buy a single ticket for all zones, or if returning the same day, an all zones day ticket. Outside, there are two platforms but trains from either platform will bring you to Haymarket – please now see section above for directions from Haymarket metro to the Research Beehive.

By Car

From the north or south, follow the A1 towards Newcastle. This takes you around the west side of the city. Whether you are travelling from the north or south, you should leave the A1 at the junction with the A167/A696 and follow the signs for the 'City Centre'. If you are travelling directly to the University, take the A167 exit marked "Universities and Royal Victoria Infirmary (RVI) and Eldon Square" (B1318, City North) which brings you on to Claremont Road, and the University Entrance. University car parks are for permit-holding staff only, however there is a public car park on Claremont Road. Please consult the

University maps (see weblinks above) and signs on campus for directions on foot to the Old Library Building where you will find the Research Beehive (see exact location above and on campus maps).

From the west, follow the A69 to the junction with the A1 and travel northbound. Leave the A1 at the next junction (City West, Westerhope, B6324) and follow the signs for City Centre A167. Leave at the exit marked "Universities, Royal Victoria Infirmary (RVI) and Eldon Square" (B1318, City North) and turn left at the mini-roundabout. This takes you on to Claremont Road, and the University Entrance. University car parks are for permit-holding staff only, however there is a public car park on Claremont Road. Please consult the University maps (see weblink at bottom of page) and signs on campus for directions on foot to the Armstrong Building.

On Foot from Central Station

Leave the station, cross Neville Street and turn right, passing the Thistle Hotel. At the corner, turn left and at the crossroads, cross Westgate Road and continue walking up Grainger Street. Head towards Grey's Monument (which you will be able to see ahead of you at the top of Grainger Street) then turn right, then left onto Newcastle's pedestrianized main shopping street, Northumberland Street. Continue all the way along Northumberland Street until you see Haymarket metro station - please now see "Metro" section above for directions from Haymarket metro to the International Centre for Music Studies.

Accommodation

The university has approved accommodation and its own accommodation which can be booked in advance. The following list includes hotels approved by the University for conferences:

Hotels

Copthorne Newcastle Quayside
Hilton Gateshead
Holiday Inn Express Newcastle Metro
Holiday Inn Express Newcastle City Centre
Jesmond Dene House Jesmond
Jury's Inn City Centre
Jury's Inn Newcastle/Gateshead Quays
Malmaison Newcastle Quayside
Marriott Gosforth Park Gosforth Park
Marriott Metro Centre Gateshead
Premier Inn Newcastle
Ramada Encore Newcastle Gateshead
Royal Station Hotel Newcastle
Sandman Signature Hotel Newcastle
Caledonian Hotel Jesmond
Thistle Hotel Newcastle
Vermont Hotel Newcastle

Newcastle University has its own accommodation from £44.50 per night, which you may wish to book. Carlton Lodge for instance which you can book via this page: http://www.ncl.ac.uk/accommodation/staff/carlton-lodge/

Conference Abstracts

Day One

Monday 20th October 2014, The Research Beehive, Old Library Building, Newcastle University.

Patricia H Ballantyne (Elphinstone Institute, University of Aberdeen)
When did Highland dancing and bagpipe playing cease to be Scottish?
A number of the iconic music and dance forms which are perceived as being intrinsically 'Scottish' and associated with Scottish identity, have, in fact, for many years, been international in nature and largely removed from their roots in Scottish traditional culture. Highland dancing and competitive Highland piping are two such examples. Many of the leading exponents of these are to be found worldwide, performing and competing according to a single set of rules that apply internationally.
The paradox is that when people think of 'Scottishness' they will cite these and other examples, which, in fact, may not have a great deal to do with a Scottish identity. Standardisation and internationalisation in these forms of traditional dance and music have developed significantly since the 1950s, but have much earlier roots.
I will examine whether the homogenisation and internationalisation of these forms can in fact be traced back to the rise of the various music and dance societies in the late Victorian period. Over a number of decades, these societies established accepted ways of practising and performing, and systems of competition.
I will illustrate my talk with material from the Cosmo Mitchell Collection, a comprehensive archive of the late nineteenth/early twentieth century Aberdeen dancing master, which illustrates the drivers behind the formation of these societies.

Phil Alexander (School of African and Oriental Studies)
'Salsa Celtica's Great Scottish Latin Adventure: an insider's view'
A significant force in UK world music for over fifteen years, Edinburgh's Salsa Celtica promotes a particularly resonant blend of Scottish cultural hybridity, richly danceable yet showcasing an extremely high level of musicianship. At the heart of the band's identity is a finely-honed marriage of traditional and newly-composed Scottish melodies set against Afro-Cuban rhythmic patterns; Spanish and Gaelic coros over piano, bass and banjo montunos. As Salsa Celtica's piano player for six years and jointly responsible for much of their third album, my paper explores the group from both a personal and ethnomusicological perspective. How do different elements of the salsa/celtic balance work towards this

contingent identity, and where in turn might these play back against a wider conception of contemporary Scottish music? Characterised by a deft lightness-of-touch and a creative adaptability, the music of Salsa Celtica represents a growing dialogue between Scotland and other increasingly co-territorial musical worlds – a development which also takes in bands like India Alba, Lau and even Shoogelnifty. But more than this, Salsa Celtica is both product and expression of urban Scotland. Whilst many Scottish traditional musicians choose to live in the city, their work is still frequently couched in a semiotics of rural iconography: glens, lochs, militaria and fireside drams. Salsa Celtica's lyrics rarely stray far from similar themes of homeland, landscape and love (albeit often in Spanish), but the group's diverse line-up speaks to a city's ethnic encounters and the music itself is a direct outcome of an urban session scene: in this case the particularly fluid and self-conscious eclecticism which characterises a significant proportion of Edinburgh's world/folk music (Celtic Feet, Cauld Blast Orchestra, Moishe's Bagel, Mr McFalls Chamber). I therefore also investigate how this musically embodied multi-culturalism, notable for a lack of self-congratulatory polemic, functions on a political level – as a pragmatic, easy-going and ever more pertinent celebration of contemporary internationalism.

Fiona J Mackenzie (Independent)

"Where the Gaelic Arts and Non-Traditional Theatre Meet, A Song Discussion"

This paper discusses the ways in which the traditional Gaelic Arts, particularly Song, can combine with the non-Traditional trends in Scottish National Theatre, directly or indirectly influencing "alternative public conceptions of Scottishness" in the Arts. The proposer will use as a template, the recent unique production by the National Theatre of Scotland of the story of Margaret Fay Shaw and John Campbell and their incredible archive collection of Gaelic song and folklore. Margaret Fay Shaw was an American, born Pittsburgh , 1903, who travelled through the Hebrides in the 1920's and 30's manually transcribing hundreds of Gaelic songs . Together with her husband John Lorne Campbell they made nearly 30000 recordings of songs and stories, now housed in the Canna Archive in Canna House where work continues to make the material accessible online. The NTS , together with Gaelic Associate Artist Fiona J Mackenzie, worked on a *devised* piece of non-traditional multimedia theatre telling this story with an underlying message of the importance of preservation AND development of our national archive resources. Original archive material and videography was melded with contemporary arrangements by a live band on stage. The fact is that it took an American to do this, not from any desire for self-recognition but a realisation that there was a job to be done and how important it was and that you don't have to be a Scot to do it. 'Little Bird Blown Off Course" (MD Donald Shaw) toured the Highlands, September 2013 and played two full capacity audiences at The Arches ,Celtic Connections 2014. Accessible to

all, It brought a new audience to the National Theatre of Scotland. The paper will be illustrated with selected sung, examples of the 'unseen' songs collected by Shaw.

Meghan McAvoy (University of Stirling)
Slaying the Tartan Monster: Identity, Revivalism, and Radicalism in Recent Scottish Music
This paper is interested in the continuing radical identity of Scottish traditional music in an era of its increasing professionalization, institutionalization and embourgeoisment.
Folk can no longer be defined with naïve references to 'authenticity' or oppositional comparisons with 'high art' – this music is as formal, as stylised and as virtuosic as any other genre. I want to posit the work of Brian McNeill and Treacherous Orchestra as different manifestations of traditional music's radicalism by examining it through the lens of revivalism. McNeill's lyrical practice identifies contemporary Scottish music with a working-class authenticity, reinforcing the working-class aspect of music traditions and eschewing narrow or bourgeois nationalistic practice. This is particularly poignant in context of the 1980s and 1990s, since this is an era which sees the increasing embourgeoisement of Scottish traditional music (Mackinnon 1994).
Treacherous Orchestra are particularly interesting when viewed in light of Tamara Livingstone's conception of revivalist music as one in which 'revivalists position themselves in *opposition* to aspects of a contemporary cultural mainstream' (1999). They cultivate a self-consciously alternative identity, but unlike previous revivals their work is not a display of a lost culture or of something ancient and/or authentic. When Treacherous Orchestra call their album Origins, it is not a national origin they refer to. Nothing is portrayed as organic or 'authentic'; the spiky, sharp font on the album cover demonstrates the highly stylised, technical, constructed nature of this music. Although these musicians have a formal connection to the tradition, evident in their use of traditional tune forms, their use of irregular key and time signatures, and their blurring of genre, innovates and radicalises the tradition on an aesthetic level. Theirs is a cyborg music, assembled together from various parts, by musicians who identify with backgrounds and 'origins' which are as archipelagic as they are national.

Seán R. McLaughlin (University of the Highlands and Islands)
Scottishness in Professionalised Scottish Folk Music
This paper will consider the idea of Scottishness in traditional and folk musics. In looking particularly at professional performers, composers and other industry representatives currently resident in Scotland, it will seek to present some ideological discourse on this increasingly important concept. Drawing on research conducted between 2008 and 2012, this paper will present the ways in which these industry representatives feel Scottishness is

articulated, as well as examining the very purpose of drawing these lines of distinction. Are we talking simply about categorisation for the purposes of global music markets, or something more intrinsically linked to cultural identity? Discussions of place, position and belonging in Scottish folk music have long played an important role in the construction of ideas of the authentic. Dialogues surrounding the issue of musical Scottishness for professionalised folk music performers will be outlined - looking to its importance and whether or not it is useful in providing definition and meaning for their work.
Can Scottishness be communicated musically? How does it inform wider discourse surrounding ideas of folk/traditional music? What use is *Scottish* as a musical idea and what does it mean in wider global contexts?

Arnar Eggert Thoroddsen (University of Edinburgh)
'"Throw The 'R' Away": On "Scottishness" in modern Scottish music'
The paper looks at the notion of "Scottishness" in modern Scottish music and is based on the authors Masters dissertation at the University of Edinburgh. The research was built around case studies of three pop/rock bands; The Proclaimers, Runrig and Arab Strap. Each band was scrutinised by looking at its music, lyrics, image and general character and a distinct "Scottishness" in each case was drawn out. All of these bands have a linkage to – if unconventional - the folk/traditional music world; Runrig's origins lie in the traditional music of the Highlands while Arab Strap's grim but humorous realism conveys a kind of urban folk, Aidan Moffat's lyrics striving to make sense of the trials and tribulations of modern life - just like the folk-singers before him. The Proclaimers – perhaps the most Scottish of them all – are a peculiarity in this respect as their sound template is almost entirely built on American folk music.
The findings showed that the "Scottishness" in the relevant case studies is not especially clear cut. The bands make both a conscious and unconscious use of their Scottish identity, which can show itself in an overt, almost blatant "Scottishness" but also a more subtle and ingrained one, a "lived-in "Scottishness"" of sorts. Said bands have influenced subsequent generations of Scottish musicians, especially in regards to musical politics of identity, developments that have been called into discussion about the role of art in the upcoming Scottish independence referendum. The concept of habitus and the Scottish culture industry, with its stereotyping and branding, also come into play.

Gordon Ramsey (Queen's University Belfast)
The Ulster-Scots Musical Revival: The Transformation Of Tradition 'O'er The Water'
The flowering of the 'Ulster-Scots musical revival' in the north of Ireland which started in the late 1990s has attracted little academic attention, and those academics who have paid

attention to it have tended to dismiss it, along with the associated language movement, as a spurious 'invented tradition' (Dowling 2007 "Confusing Culture & Politics"; Vallely 2008a "Scenting the Paper Rose", & 2008b Tuned Out). In this paper I will first give a brief account of the development of the revival. I will then move to consider to what extent Hobsbawm & Ranger's (1983) concept of 'invented tradition' is applicable to the movement, before going on to situate it in relation to Rosenberg's (1993) theorisation of folk revivals as 'the transformation of tradition'. I will then focus on similarities and differences between the Ulster-Scots revival and earlier Scottish and Irish traditional music revivals, using Torino's (2008) distinction between 'presentational' and 'participatory' musics to highlight aesthetic differences between Ulster-Scots music and contemporary Scottish and Irish traditional musics which, I suggest, are related to the differing class composition of performance groups and audiences. Finally, I will reflect upon the impact of the Ulster-Scots musical revival on musical practices and conceptions of identity within Northern Ireland and on the relationship of Ulster to Scotland.

Marie Saunders (City University London)
Understanding Scotland differently: intergenerational musical reception amongst the London-Scottish diaspora.
Evidence from primary research carried out in London among two different age groups drawn from members of London's Scottish diaspora will be presented and discussed, as it suggests a definite shift in perceptions of what Scottish music is between age groups with a thirty year gap. This paper will be presented with a focus on a diasporic perception of Scottishness and Scottish music. The findings from a small ethnographic study I carried out in London in 2010 suggested a clearly demarcated perception of what Scottish music might be. Three genres were identified: bagpipes and the military, traditional folk music and the Scottish instrumental and vocal music made popular by The White Heather Club television programmes. My current ethnographic research in progress, working with a sample drawn from a younger demographic group from London's Scottish diaspora is beginning to suggest a different perception of Scottishness and Scottish music in particular. It would seem reasonable to argue that the joint impact of globalization and new technologies has facilitated creative musical encounters generating hybrid musical sounds. This raises interesting questions of agency and gatekeeping. By what criteria is a particular musical sound world understood and regarded as Scottish music? Expectations of both musicians and their audiences are changing. The term Scottish music itself is problematic as within Scotland, the rich variety of regional, cultural and musical practice suggests that to refer to Scottish *musics* is a more useful and accurate frame of reference. Plurality then and hybridity are involved in

the evolving musical tradition of Scotland, albeit within a broader parameter of Scottish music.

Daniel Milosavljevic (University of Otago).
The Mist Covered Mountains: Diasporic and Disparate Interpretations of Highland Piping.
The vast majority of literature on Highland piping presents a strong Scotio-centric perspective regarding what the Highland bagpipe and its music entails. However, the extent of Scottish, British and European influence on a global scale and throughout time has seen the Scottish Highland bagpipe adopted, adapted and appropriated by diverse international communities. Utilising the concept of diaspora, this paper considers a variety of interpretations of Highland piping, exploring transculturalism in relation to concepts of cultural authenticity. In contrast to the current population of Scotland at just over 5 million, a diaspora estimated by some to be as high as 80 million holds ancestral connection to Scotland, while the number of others claiming other cultural affiliation/association to Scotland is unknown. Diverse and disparate interpretations of culture offer much to academics looking to comprehend and/or define identity as they can: provide points of referential comparison; allow for questions of ownership; affirm (or deny) collective belonging; and can facilitate debate around the parameters of culture and society.

Interpretations of Highland piping are varied and reflective of an amalgam of identities and contexts, resultant from localising influences on definitions of cultural authenticity globally. Findings emphasize a diversity of Highland piping cultures from a vast and dynamic diaspora, often overlooked in scholarship in contrast to a nation-internal focus. The Highland bagpipe is a truly globalised instrument, adopted and appropriated in many contexts that go beyond Scotland, together with aspects of its use such as instrument sound, musical concepts, musical materials, performance attire, performance choreography, and cultural transmission. It is used to perform a diversity of local and localised styles of music, with varying function, use and meaning in a global and contemporary context. Until scholars can begin to accept and explore the world of Scottish music, we may never understand Scotland musically.

Kirsty Kay (University of Glasgow)
Folk Dance Revivals and Transitional National Identity in Scotland and Hungary: An East/West European Comparison.
The Ceilidh folk dance revival emerged through a desire to preserve and protect disappearing local cultural traditions in Scotland, but grew alongside an increasingly politicised Scottish

nation in the twentieth century leading to Devolution and the 2014 Independence referendum. Folk dance revivals such as the Ceilidh movement are not unique to Scotland and are often provide national groups with pre-modern ties to a geographic region and a subsequent cultural-historical backbone to ideas of the nation-state. This paper looks to contextualise the Ceilidh revival within broader ideas of national identity construction in Europe through a comparative study with Hungarian Táncház folk dance revival. This will explore the thematic links of embodied political resistance and the role folk dance has in neo-liberal, globalised forms of nationalism in the Twenty-first century. The Hungarian Táncház Mozgalom (Dance House Movement) grew up in Budapest in the 1970s as a form of non-political entertainment for young people, but quickly grew into a space for political dissidence against the ruling Communist government and a cultural space for emerging ideas around national self-determination. After 1990, the Táncház movement has become increasingly institutionalised and used as an example to focus on national issues, including the Hungarian-speaking minorities in neighbouring countries as well as an increasing nationalist political agenda. Running concurrently with these internal national issues is the international promotion of Hungarian folk culture as a national brand, with the well-developed Táncház movement being at the forefront of this neo-liberal consumerism of national folk cultures. In contrasting the Hungarian case with the Scottish, this paper will explore themes surrounding embodied national identity and question whether what began as physical forms of cultural resistance against a lack of political autonomy have now turned into national cultural commodities with an elite-ascribed political rhetoric, and if this can accurately represent a people's true experience of their national folk culture.

Stephe Harrop (Goldsmiths)

'It Happens in Ballads': Ballad, Identity and Community in The Strange Undoing of Prudencia Hart

In the National Theatre of Scotland's The Strange Undoing of Prudencia Hart (2011), the eponymous heroine is a collector of ballads, who views her role as the loving preservation of traditional artworks. However, Prudencia's scholarly perspectives are challenged both by the jibes of academic rival Colin, who labels her scholarship 'sweet' ('With a sort of old fashioned ethnographic notion of 'collecting' / Or 'protecting' / Ballads') and by her late-night encounter with the sinister Nick, whose own passion for collecting ('To capture that which we find interesting. / To fix the butterfly with a pin') forces Prudencia to revise her sense of the ballad's nature, and its radical potentialities. David Greig's rousing, ribald 'theatre ballad' heralded a revival of interest in traditional song among UK theatre-makers, with works including The Bloody Great Border Ballad Project (Northern Stage at St. Stephen's, 2013) and Rantin (National Theatre of Scotland, 2013-4) interrogating increasingly urgent issues of

history, nationhood and identity. Deploying traditional music with political intent is nothing new; in 1973, The Cheviot, The Stag and The Black, Black Oil (7:84 Scotland), described by its author as 'a ceilidh play', famously fused history, economics and folk-scored agitprop to critique capitalist exploitation of Scotland's natural resources. But, as yet, there's been little detailed analysis of this more recent crop of theatre works inspired by traditional song, and its links to current debates concerning Scottish Independence. Focussing particularly on The Strange Undoing of Prudencia Hart, this paper examines the value of traditional music (and its associated performance conventions) for politically-engaged contemporary theatre. Analysing the participatory dynamics of folk music and song within theatrical performance, it contends that Greig's rabble-rousing ballad-inspired dramaturgy not only offers a stomping evening's entertainment, but also actively seeks to promote a lively, popular and multi-vocal debate concerning Scottish identity and destiny.

Paula Sledzinska (University of Aberdeen)

National Theatre of Scotland and the Negotiation of Contemporary 'Scottish' Identities – Textual and Musical Discourse in The Strange Undoing of Prudencia Hart

Academic, artistic and popular inquiries into the contemporary forms of "Scottishness" occupy a crucial position within the Scottish Independence debate. If the nineteenth-century efforts of Scottish cultural nationalists largely contributed to the literary and musical construction of the Highlands as a synecdoche of the whole country, the multicultural and multilingual reality of Scotland today balances between the influence of local, heritage-oriented, sentiment and the powerful forces of globalisation. The innovative and largely experimental National Theatre of Scotland established in 2006, creatively responds to these trends. Not only are they reflected in the company's literary but also musical repertoire, the soundscapes of which appear to significantly enhance the meanings conveyed in the dramatic texts.

This paper explores the National Theatre of Scotland's literary and musical engagement with the question of fluid 'Scottish' identities. Focusing on *The Strange Undoing of Prudencia Hart,* I examine the Theatre's treatment of the Gaelic cèilidh tradition as well as the company's playful reaction to the rise of global pop-culture, which is arguably becoming a significant element of the 'folklore' of our times. Looking at the literary and musical discourses posited in the stage version of Greig's highly successful piece, I argue that the National Theatre of Scotland proposes a powerfully resonant commentary on the global circumstances influencing the formation of 'Scottish' identities today.

DAY TWO

Tuesday 21st October 2014, The Research Beehive, Old Library Building, Newcastle University.

Celia Pendlebury (University of Sheffield)
Defining Scottish Traditional Dance Tunes: It's Not Just Simply a line across the Borders
Scottish "traditional" dance tunes, as a component of Scottish "folk music", have been successfully revived and professionalised, turned into tourist attractions and media phenomena, and become established in mainstream education. But how well is its history understood? Contemporary descriptions of the history and origin of Scottish dance tunes is reviewed. The genre's longstanding connections with the aristocracy and the intellectual climate of the Enlightenment, is highlighted, as are the roles historically played by the commercial performing arts, the publishing houses and the military. The relative importance, in terms of the history of this musical genre, of the contributions of these transnational and cosmopolitan facets as opposed to the relevance of national boundaries is discussed. Examples illustrating the "blending" of the "Scottish" tradition with influences from elsewhere, are provided. Two questions are therefore asked. Firstly, "what is authentically Scottish?" and secondly, "how is it defined?" The presence of multiple claimants, some "Scottish", some not, to the provenance of certain specific tunes further highlights the cultural porosities which confound those seeking to isolate the genre. Defining the Scottish dance tune tradition is therefore not just a simple matter of drawing a line round the coastline and then joining up Carlisle and Berwick. I argue that the modern preoccupation with the geographic provenances of particular tunes or collections can occlude more pertinent consideration of actual historical issues and their original social contexts. We can all look forward to the forging ahead of Scottish musical identities, but this should not occlude due appreciation of the past.

Stuart Edymann (University of Edinburgh)
Nibbling round the edges
While logic would suggest that attempts to understand Scotland musically should centre on core aspects of the nation's music (what is Scottish music?, the Scottishness of Scottish music, the 'tradition bearer' etc.), this paper recommends the benefits of focusing instead on the field's more peripheral areas. This is demonstrated through examples of Scottish music activity furth of Scotland and some 'outsider' musicians.

Morag. J. Grant (Berlin)

"Should auld acquaintance be forgot?" Scottish and global renderings of Auld Lang Syne *in the late 20th and early 21st centuries*

This paper explores recent renditions of one of the most famous Scots songs, Auld Lang Syne, by Scottish musicians working in a range of genres not limited to "traditional music". Arguably, interpreting a song as well-known and often sung as Auld Lang Syne presents a particular challenge to musicians, not least to those who are keen to present a view of Scotland and its music that moves away from the "shortbread and heather" mode of the earlier twentieth century. A frequent strategy employed by these musicians is to adopt the tune to which Burns's version of the song was originally sung, rather than the alternative provided by George Thomson. A more modern third tune has also surfaced, used by Eddie Reader and introduced to the song by the Tannahill Weavers, whose intention was to refocus attention on the text of the song by changing the musical setting. In discussing these various interpretations, I will link them into recent discussions of Scottish identity and its transformation since approximately the mid-twentieth century, and will also briefly touch on other recent interpretations of song from outside Scotland which reflect these changes and demonstrate the impact of media on our understanding of particular traditions and particular songs. The paper derives from a book-length study tracing the cultural history of Auld Lang Syne and its associated traditions.

David McGuinness (University of Glasgow)

'The problem with "traditional"'

Musical terminology and its definitions tend to change every generation or so. At present there are communities of musicians who are generally comfortable with their music and their musicianship being described as 'traditional'. But is this term now past its useful sell-by date? Almost all music in the world is made as part of living traditions of performance, function, style and repertoire. What is different about what we call 'traditional music'?

In the last 50 years, western classical music has had to question its received traditions in the face of historical evidence that conflicted with accepted practice. In this context, traditions are no longer necessarily to be trusted. Similarly, traditional musicians have become more aware of and conversant with historical material in the form of field recordings and other data. However, the framework of their relationship with the past is generally quite different, with a conscious aesthetic of building upon the foundations of the past, rather than simply attempting to be faithful to it. What can now be considered genuinely 'traditional', when we know that traditions can be faked, invented and lost? Can authenticity reside in the content, the process or the community?

The history of Scottish fiddle music shows that its practice has varied widely, in terms of the music and performers involved, and in the conception of what the music is. Is it new or old? Where has it come from, and from whom? Does someone claim continued ownership of it in any way? By considering the methods by which Scotland's musicians have negotiated their relationships with the past, present and future, we can develop a more nuanced language to describe our conscious or unconscious position with regard to our musical traditions.

Simon McKerrell (Newcastle University)

Who understands Scotland musically?

This paper will examine the results of a purposive sample of the community of Scottish traditional music and musicians undertaken for the AHRC project *Understanding Scotland Musically*. Scottish traditional music can be viewed as a social process and as a means of belonging in contemporary life. From this perspective, understanding Scotland musically requires some consideration of the people that compose, perform, teach, promote and listen to Scottish traditional music. Much of the scholarly discourse surrounding Scottish traditional music has centred upon music's sonic and textual objects, and this paper aims to add to those scholarly approaches with a more sociological approach through the anonymized results of a large online survey conducted in 2014. Standard intersecting categories including age, ethnicity, gender and class, as well as information on participation, aesthetics and education are increasingly significant to the representation and cultural policy for the traditional arts. The resulting data provides the first broad indication of the basic attitudes, values and points of aesthetic convergence which might allow for a better understanding of this musical community in policy and practice.

Jo Miller (University of Sheffield)

Traditional music, community organisations and public funding: the case of Glasgow Fiddle Workshop

During the 1990s the Scottish Arts Council greatly increased funding available for the traditional arts. Among the beneficiaries were groups promoting the learning and teaching of traditional music in community settings, at festivals, summer schools and workshops. This paper traces the impact of public funding on Glasgow Fiddle Workshop, which will be 25 years old in 2015. Between 1994 and 1996-7 GFW grew dramatically from 12 members to 400 and increased its Arts Council grant from £750 to £9,000. Through the efforts of a part-time administrator and volunteers, GFW not only ran classes, but acted as concert promoter, produced newsletters and recordings, built up a library, arranged trips and residential courses, and employed visiting tutors from local Glasgow Irish musician Jimmy McHugh to international performers such as Cape Breton's Natalie McMaster.

Today GFW currently has around 300 participants each session, from primary school-aged children to retirees, employs around 30 tutors teaching 10 instruments three nights a week, and supports a range of satellite activities. What role has changing national and local policy played in its development, what impact has GFW had on the lives of individual participants, and where does the organisation go from here?

David Francis (TRACS)

Distillation or Dilution?: a Scottish cross-genre dialogue

Since 2002 musicians in Scotland have been invited to take part in the Distil project. The invitation has been extended to musicians who broadly describe themselves as 'traditional' or 'folk' musicians. The project enables them to take up a conversation with mentors from musical genres outside the 'traditional' domain, chiefly from contemporary 'classical' music and free improvisation. The paper explores the resulting practice in terms of the dialectic between distinctively local and cosmopolitan musical discourses ('traditional music' and 'art music'), the implied challenge to cultural hegemony and the assertion and re-assignment of value by participants from all of the genres of music involved.

Karen E. McAulay (Royal Conservatoire of Scotland)

Wynds, Vennels and Dual Carriageways: the Changing Nature of Scottish Music

Trying to compare our conception of traditional Scottish music today, with what was considered traditional and Scottish in the past, is rather like going back to your ancestral home, and realising that the road layout today bears no resemblance to the historic map that you painstakingly downloaded.

Music educationalists go to great lengths to ensure that students understand what 'Scottish music' was like at various stages in the past – whether the folk revival of the sixties and seventies, the Celtic Twilight, or indeed, any point when particular published song or tune collections can be identified as a watershed of some kind. And yet changing musical styles and the influence of popular music trends mean that the music we identify as traditional Scottish music today bears little resemblance to those early collections. Indeed, our individual take on what is truly Scottish varies almost as much across the current musical spectrum, as with those different points in the past. After a seminar on nineteenth century songbooks, how much use will be made of those books by today's undergraduates?

English collectors from the late eighteenth to late nineteenth centuries got into hot water by arguing about what was actually Scottish music. Theirs were arguments about authenticity and origins, for different sources appeared to tell different stories. I've come across three very similar tunes that have been claimed by their collectors at different times as Highland and Northumberland pipe tunes or Lowland song.

In 1891, John Muir Wood conceded that it was easiest to accept that some tunes were merely Scottish by repute. How much further have we come in 123 years? Throw out the pipes and fiddles, and we risk throwing the baby out with the bath water – but insisting on a Scottish pedigree is also problematic. How do we feel about acknowledging music that is Scottish only in feel and not in origin?

Ronnie Gibson (University of Aberdeen)
Performing Scottish Fiddle Music; or, The Historicity of Tradition
The tradition of fiddle performance in present-day Scotland is marked by a tension with the past. The long, continuous, and relatively well-documented history of the Scottish fiddle tradition marks it apart from many revived instrumental traditions, but the relevance of this today varies among practitioners; while for many the history of the music they play and the style in which they play it is of no concern, for others it is of central significance and imbues great value on their performances. The reasons behind these contrasting perspectives are determined by the myriad of contexts in which Scottish fiddle music is performed and taught/learned. This paper will outline the various stances towards the historicity of tradition in the present-day performance of Scottish fiddle music before investigating in more detail its links with the past. Case studies of individual fiddle players will highlight the mechanisms through which they manifest tradition, and these will be complimented by a more general consideration of the processes of musical transmission.

Danni Glover (University of Ulster)
This Machine Kills the Union: theorising the absence of music in Bishop Percy's ballads
Bishop Percy's *Reliques of Ancient English Poetry* (1765) was among the first ballad collections to attempt a broad definition of a whole British identity (rather than regional identities) through the curation of indigenous writing. One of Percy's editorial priorities in producing the *Reliques* was to literate the oral literature of the Britain. He achieved this by emphasising printed versions of the ballads in his research and doing no field work. In his presentation, Percy deploys a diverse array of printed paratextual parameters which define a text as being textual: footnotes, glossaries, fonts, prefaces, and so on, yet he includes only one leaf of medieval music appropriate to a ballad ("For the Victory at Agincourt") and almost no other information on musical settings of his ballads. This process undermined the nature of balladry as a living literature, and removed their inherent musicality. In doing so, Percy reinterprets the cultural context for the ballads, removing them from the hands of the people who produced them and placing them under the ownership of a literate elite. This had a particularly potent effect on the ballads of Scotland, where the ballad tradition was most thriving, and where the wider cultural effects of the Union saw the inferiorisation of many

Scottish cultural markers such as accent. Furthermore, Percy's depoliticisation of the ballads compromises the Scottish identity by removing alternative or dissenting historical alternatives in favour of a pro-Union national narrative. The English identity supersedes all other British identities. In this way, music, politics, and national identity are inextricably bound; this is particularly relevant to colonial readings of the union. Scottish identity through music and politics are removed from the *Reliques* as they necessarily dissent from a unified British literary identity. My research focuses on Percy's Scottish ballads and the literary construction of national identities.

Performance Practice presentations (Monday 20th October, venue and time tbc)

Sarah Watts (Keele University)

Screapadal for solo bass clarinet and narrator. Words by Sorley MacLean. Music by Sarah Watts

Screapadal is a cleared township on the east coast of the Hebridean Isle of Raasay. It is also the setting of a poem by the famous Gaelic pet Sorley MacLean. In 2008, I purchased a cottage on the Isle of Raasay and became enchanted with the island, its culture and Scottish tradition music. In 2009, I hosted the first of what is now the world's only annual solo bass clarinet course on the Island. In February 2014, I submitted my doctoral thesis researching bass clarinet multiphonics. It became a vocation to try and link all of these factors together to produce a new piece of music that would help to promote Raasay and the works of Sorley MacLean to the wider community and also to help me be accepted on the island as a cottage owner who did more than just visit. Sorley MacLean's poem is truly inspirational and evocative. Screapadal is one of my favourite places on the island. It's beauty and history conjure up amazing images and the poem and the place became a setting for my new solo bass clarinet work. The music for Screapadal can be played alone or with the poem narrated between the short movements of the piece. The music is descriptive and has traditional folk music influences. It uses multiphonics in a harmonic and tonal way that all audiences can relate to. Permission has been granted from Carcanet publishers for me narrate the poem for live concert performances. The narrated version was premiered on the island in April 2013. It has been performed in narrated and non narrated versions in the UK, Ireland,Europe and Brazil. The piece also now plays a major feature in 'Horizons' a programme of words and music for clarinets and bassoons (with the bassoonist Laurence Perkins).

Rachael Hales (Newcastle University)

Listening to the border: a sonic exploration of the construction and performance of identity in the Scottish borders.

In light of the forthcoming referendum on Scottish Independence, the border between England and Scotland is becoming increasingly significant. Whilst the border itself can be conceptualised as a line drawn on a map which separates 'them' and 'us', the area defined in the common vernacular as 'the borders' stretches far either side of this line, constituting an area in which the idea of a singular Scottish identity, as distinct from English (or more specifically, Northern English), is contested. In this paper I interrogate what it means to perform Scottishness on the border, through an exploration of the soundscape of the border region. The concept of the border is inherently visual – it is drawn on a map, and can be designated by fences, walls or waterways – but our imagination of 'the borders' corresponds more closely with our sonic understanding of the world, whereby exact borders are not strictly observed, and the influences of 'Englishness' and 'Scottishness' overlap and mix together as sounds in an orchestra, diffusing over a wide area and gradually becoming fainter until they slowly disappear. I suggest that undertaking a sonic exploration of the border region can help to deepen our understanding of the significance and influence of the border in a way that tallies with our every day, embodied experience of what it means to construct and perform identity in this contested space. This paper develops ideas as to how both musical and non-musical identity is constructed and performed in the border region through the composition of a piece of sonic art which combines spoken word, traditional & folk music and environmental sound recorded in the borderlands, thus proposing a new methodology for interrogating issues such as the formation of identity through creative practice.

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